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American Art News

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NEW YORK, MARCH 16, 1912.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.
Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

PORTRAIT'S RECORD PRICE.

The remarkable and important bust portrait of Count Rumford (Sir Benjamin Thompson), now on exhibition at the Scott & Fowles Galleries, No. 590 Fifth Ave., with the beautiful half-length portrait of the Duchess of Cumberland, sold by the firm to Mr. Henry E. Huntington, and the bust portrait of Viscount Downe, has been sold by the house to Mr. Edward C. Converse of Greenwich, Conn., for a reported price of \$7,500, the highest and record figure ever paid for a portrait of a man by any of the early English masters.

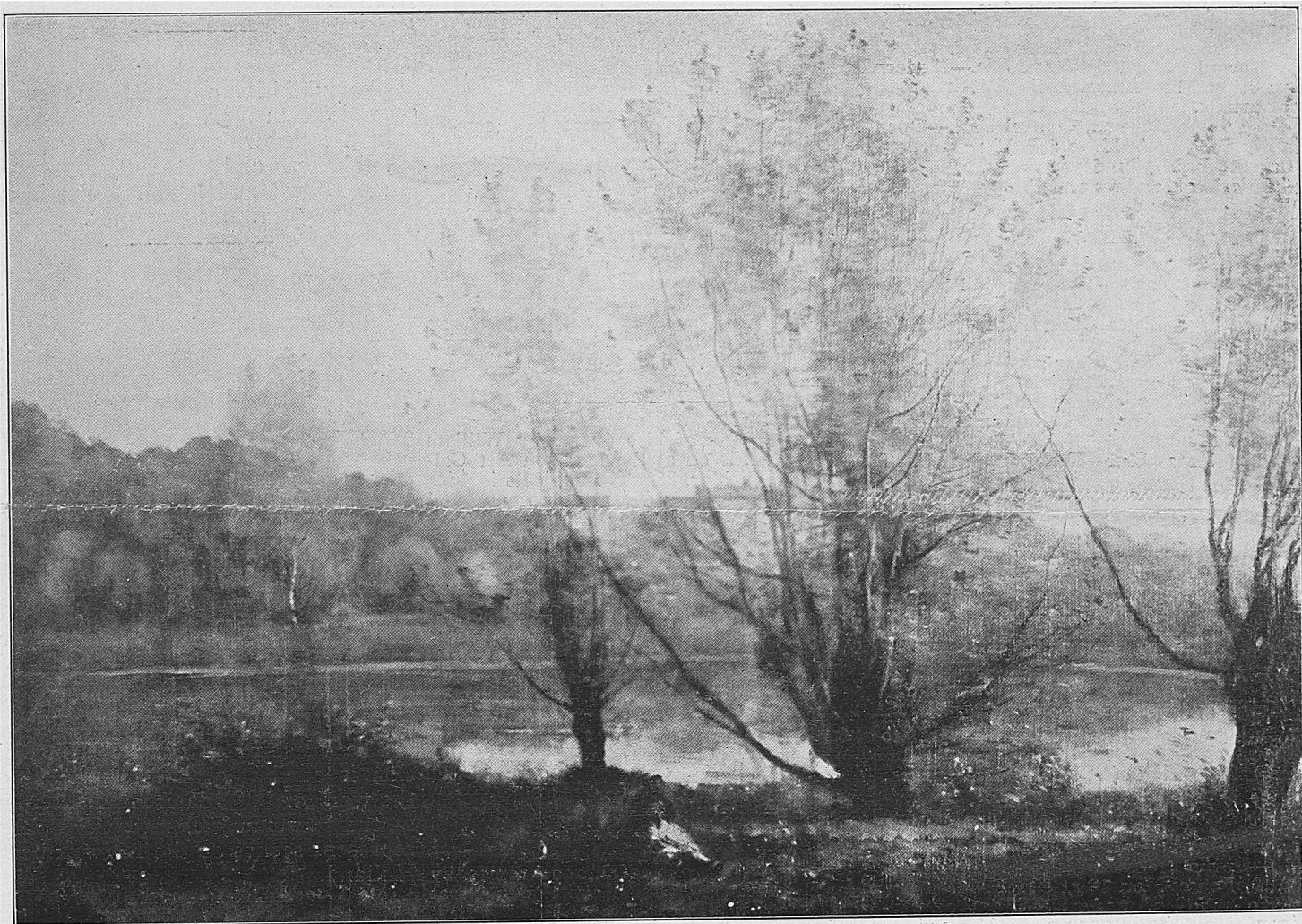
Not only is the sale important, but the portrait itself has a rarely interesting history. Count Rumford—of whom

lection of the late Augustus Winterbottom of London. It depicts Count Rumford in a British officer's red coat, and is beautifully painted, and in every way typical of Gainsborough.

With the distinctive and lovely presentment of the Duchess of Cumberland, and the strong and fine portrayal of Viscount Downe, this canvas makes the most interesting and alluring of displays.

COMING OLD MASTERS SHOW.

The March issue of the *London Connoisseur* is authority for the announcement that a remarkable exhibition of Old Masters has been arranged to be held in New York in April for the benefit of the Dickens Centenary Fund.



LANDSCAPE,
By Corot.

In E. P. Allis Collection of Milwaukee.

Now on exhibition—Bresler Gallery, Milwaukee.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Mr. Converse is a collateral descendant—was an American, Benjamin Thompson, and was born at Woburn, Mass., 1753. He became the protégé of the British Governor of New Hampshire, and was a Tory during the Revolution, commanding a British regiment and a fort at Huntington, L. I. After the Revolution, he made a second trip to England and devoted himself to science. He performed distinguished services for the Bavarian Elector of the period, for whom he reorganized his military establishment, and who gave him his title of Count Rumford. His experiments in the study of heat were notable.

Returning to America in 1789, he received distinguished honors here. There are varied and interesting documents accompanying the picture. Gainsborough painted the portraits of only three Americans, and all, curiously enough, were named Benjamin—namely, Benjamin Rush, Franklin and Thompson. The picture now shown came from the col-

NOTED BRETON SOLD.

Mr. T. B. Walker has recently purchased from Knoedler & Co., a notable canvas by Jules Breton, "The Last Ray," for his private collection. The painting depicts laborers pausing in their work at the end of the day and gazing at the setting sun. It is one of the artist's best-known works and is a companion piece to his "Harvesting the Poppies."

GREAT HOLBEIN COMING.

The news comes from Paris of the sale by E. Gimpel and Wildenstein of a typical portrait by Drouais of the Comtesse D'Artois, painted in 1725, to Mr. Edward J. Berwind of New York. It is also reported in Paris that the same firm have secured in England and shipped to New York for a customer the famous portrait by Holbein of Lady Lee, formerly owned by Major Palmer.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

G. H. Ainslie, 1140 Dean St., Bklyn.—Paintings by George Inness to Mar. 23.
 Berlin Photographic Co., 305 Madison Ave.—Works by Pamela C. Smith, Mar. 9-23.
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Charley & Kraemer, 5 West 32 St.—Paintings by J. Wenger to Mar. 23.
 C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.
 City Club, 55 West 44 St.—Paintings by C. W. Hawthorne to Mar. 31.
 Crosby & Co., Bway. and 74 St.—Paintings by American artists.
 Folsom Galleries, 396 Fifth Ave.—Paintings by Chas. M. Russell, Mar. 5-23, and watercolors by Alice Schille, Mar. 6-20.
 Gimpel and Wildenstein Galleries, No. 636 Fifth Ave.—Rubens' "Marriage of St. Catherine."
 Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.
 Katz Gallery, 103 West 74 St.—Paintings by George H. Macrum to Mar. 23.
 Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.
 Keppel & Co., 4 East 39 St.—Etchings by Lepere.
 Knoedler Galleries, 556 Fifth Ave.—Five centuries of prints. Watercolors by John S. Sargent and Edward Boit, Mar. 16-30.
 Macbeth Gallery, 450 Fifth Ave.—Pictures by Emil Carlsen. On view from Mar. 4. Woodwell Memorial Exhibition.
 MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Tenth group of artists.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Annual Display "The Ten," to Apr. 6.
 Murray Hill Gallery, No. 27 Madison Ave.—Paintings and Drawings by Samuel Halpert to Mar. 23.
 Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Fitton, Haig, and other moderns.
 National Academy of Design, 215 West 57 St.—87th annual exhibition. Admission 50 cts. Open day and evening and Sunday afternoons.
 National Arts Club—Etchings by E. T. Hurley.
 Photo-Secession Gallery, 291 Fifth Ave.—Drawings and sculptures by Henri Matisse.
 Reinhardt Galleries, 565 Fifth Ave.—First exhibition of the National Association of Portraitists, to Apr. 6.
 Salmagundi Club, 14 West 12 St.—Annual exhibition of oils to Mar. 31.
 Scott and Fowles Galleries, No. 590 Fifth Ave.—Three Notable Gainsborough portraits.
 Tooth Galleries—537 Fifth Ave.—Recent paintings by Richard Newton, Jr., to Mar. 28.
 Yamanaka & Co., 254 Fifth Ave.—Japanese color prints.

AUCTION SALES.

Anderson Galleries, Madison Ave. and 40 St.—Prints from the collection of Mrs. C. B. Foote, Mar. 18 at 8.15 P. M.
 A collection of modern etchings, engravings, etc., the property of Edward C. O'Reilly, Mar. 22, at 8.15 P. M.
 Hotel Plaza—A collection of modern, foreign and American paintings, Mar. 18 and 19 at 8.00 P. M. Mr. Thos. E. Kirby, auctioneer.

EXHIBITIONS NOW ON.

The Eleventh MacDowell Club Exhibition, to open Mar. 21, will include works by Elliott Clark, Isabel Cohen, Leonard M. Davis, Maurice Fromkes, Susan R. Knox, Ossip L. Linde, Norwood MacGilvary, and Frank C. Mathewson.

Hawthorne at City Club.

The fifth exhibition of the winter at the City Club which opened Mar. 9 to continue through Mar. 31 includes a group of canvases by Charles W. Hawthorne. It is an unusually well-chosen display, harmonious and presenting a rarely beautiful color scheme. Some of the canvases are large, several are familiar and all show the charm of arrangement and sentiment which characterize this artist's work. "Man with a Dip Net," is a sterling performance, and "Boy with Grapes" and "The Return from the Catch," are powerful examples. Credit must be given to Frederick Crane for his management of these exhibitions, which are always above the average. There are two fine sculptured works by Robert T. Aiken which should not be overlooked, and there is a remarkably good landscape by Mr. Crane not included in the display in the last room, and well worth searching for.

Old Fans at Bonaventure's.

Beautiful fans of the periods of Louis XIV, XV and XVI and collected by Baron Rey-Roize, are now shown at the Bonaventure Galleries, 5 East 35 St. There are 36 fans in ivory, mother of pearl and tortoiseshell, carved, painted and gilded and executed by the great masters of the fan-making art of those periods.

Noticeable among the collection is a Louis XVI fan with full-length figures of Diana and Cupid with eleven miniature family portraits of the Court of Louis XVI on the mount; one of the Regency with carved ivory figures of Cupid and nymphs and a garden scene on the reverse side; a Louis XV fan representing the arrival of the messengers of Augustus to seize Cleopatra after the fall of Marc Antony, another of the same period representing the meeting of Alexander the Great and his Court and one exquisitely painted by Hubert Robert, the court painter of Marie Antoinette.

An uncommon and pleasing old English fan, decorated with a painting of an old frigate under full sail is also shown.

THE AINSLIE INNESSES.

A brief notice was made last week of the 28 typical examples of George Inness which Mr. George Ainslie has acquired, and which are on view through Mar. 23 in his handsome residence, No. 1140 Dean St., Brooklyn, where they are shown to good advantage, well lit and draped. The canvases range from such early dates as 1860, '66, '72, '74, '75, and through the eighties to the Montclair series of the early nineties, and the year of his death, 1894. They afford an excellent and unusual opportunity to study the development of the painter, the wide range of his knowledge and his wonderful versatility. It is difficult to believe that the same hand painted the smooth highly finished early canvases of the Hudson river period, which recall Sanford Gifford and even Kensett, those of the later delicate and feeling Italian series, and the still later poetical soft-toned and sympathetic Montclair landscapes. One of the most interesting and a rare example is a coast scene and marine near Etretat, France, most virile and truthful to the locale, and with a typical soft sunset sky. The pictures are to be shown in the Gallery of the N. Y. School of Applied Design for Women, in April.

Glackens' Recent Work.

An exhibition of 14 canvases by William J. Glackens, is on at the Madison Art Gallery through Mar. 25. The subjects include New York street scenes, seascapes and two portraits. The artist's rare color sense and ability to portray action are well evidenced in the canvases shown. "The Green Car" is a well lit work and his Washington Square subjects are of unusual interest.

The days of this little gallery are numbered, as the patronage promised when the gallery was established has not been forthcoming and the burden of the expense has fallen on one person, Mrs. Davidge, who can bear it no longer. The purpose of the organizers to show only art works of a non-commercial character was an excellent one, but evidently New York is not yet ready for that class of work.

Art at Cosmopolitan.

A loan exhibition of drawings by Maurice Sterne and a group of monochromes by Marin Romas, a Spanish artist, was on at the Woman's Cosmopolitan Club, 142 East 33 St., through Mar. 15. The Sterne drawings were noted when they were shown at the Berlin Photograph Co. They do not improve on acquaintance, while they prove the artist's familiarity with the human figure, they lack refinement. Mr. Ramos is a young Spaniard in whom Sorolla and Zuloaga took a keen interest. They bought examples of his work and encouraged him to go to Paris where he is now meeting with success. He recently held an exhibition in Madrid. The Club is indebted to Lewis Cohen for the interesting monochromes.

Macrum at Katz's.

George Macrum, one of the younger American landscapists, whose good work has attracted deserved attention during the past few years, is showing a group of 16 canvases at the Katz Galleries, 103 West 74 St., through Mar. 25. The pictures, all oils, are marked by an unusual sense of and feeling for picturesque composition, clear atmosphere and a certain joyousness of impression. The visitor feels that the artist has been a sympathetic and appreciative student of New York street subjects. It is difficult to discriminate among these charming works, but perhaps the most impressive are "Towers of Manhattan," a faithful rendition. "The Lamp-lighting Hour," "The Harlem at High Bridge," and "The Hudson in Winter," are noteworthy for their fine distance and air; "Twin Oaks," a landscape, is full of picturesque qualities and is sympathetic and lovely in color.

Woodwell at Macbeth's.

A memorial exhibition of a collection of paintings by Joseph K. Woodwell is on at the Macbeth Galleries, through Mar. 19. The artist, who died last year was well known in his native city, Pittsburgh, as a sincere and able painter, and although he exhibited little elsewhere, many of his splendid works have found their way into important collections.

The exhibition represents, with rare truth and fidelity, Nature in many phases, but his portrayal of sand dunes which are among his last works are of unusual charm. In "Road to the Sea," "After Rain," "Stormy Sky," "Sand Dunes" and "Lobster Lane, Magnolia," the artist's depth of knowledge and love for his subject are best exemplified.

Nicholson's Miniatures.

At the "Roof-tree" Gallery there is on a joint exhibition of miniatures and stippled portrait drawings by Hugh Nicholson, and some Batik work by Pietre Myer. The portraits are delicately painted, have good arrangement and are refined in color. Mr. Nicholson is an Englishman who has spent several successful winters in New York, painting portraits. He will sail for Potsdam, Germany, this spring to complete several commissions. The "Batik" work is a Javanese art which Mr. Myer studied for some years in Java. It is painted on silk in permanent colors, and may be used for fancy dresses, lamp shades and various decorations.

SYRACUSE.

An exhibition of paintings opened in the Museum Mar. 5. Among the best canvases shown are a portrait by John C. Johansen and two landscapes, "The Last Glow" and "An Autumn Afternoon," by Gardner Symonds.

CHARLESTON, S. C.

A report read at the annual meeting of the directors of the Carolina Art Association last week showed that the society is in excellent condition. The annual spring exhibition will open this month.

GRAND RAPIDS.

A collection of forty-four pictures, including both landscapes and figure works, the work of Frank Townsend Hutchens, has been on exhibition at the St. Cecilia. Included in the collection are "Old Brass and Pewter" and "Twilight in the Dunes."

SEATTLE.

The Washington State Art Association is exhibiting three panels in oil, the work of F. Tadama of Amsterdam, in the Museum galleries. The panels represent scenes on the Katwyk beach, Holland.

KANSAS CITY.

Every phase of art as executed by American artists is shown in the exhibition which opened in the galleries of the Fine Arts Institute, Mar. 4. Included in the collection is work by Frank Benson, Sargeant Kendall, William Ritschel, Charles Warren Eaton, Will. Howe Foote, and F. K. M. Rehn.

WILMINGTON, DEL.

A local committee has been formed to raise funds for the purchase of the collection of paintings by Howard Pyle now on exhibition here. It is proposed to present the collection to the city.

BALTIMORE.

Robert Henri's "Red Shawl," possibly the most discussed of all the paintings at the Peabody Gallery, has been sold to Dr. A. R. L. Dohme for, it is said, its catalog price, \$2,000.

Dr. Dohme has purchased this year several canvases by Miss Jane Peterson, shown at her recent exhibition here, and a large double portrait of his two little daughters done by Miss Camelia Whitehurst.

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EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.
Sixteenth annual exhibition.

Exhibits received.....Mar. 21-23
Press View.....Apr. 24
Exhibition opens.....Apr. 25

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibits received.....April 1
Exhibition opens.....April 8
Exhibition closes.....April 20

IN AND OUT THE STUDIOS

The annual election of officers of the Salmagundi Club took place last week. All the officers were re-elected. Carleton Wiggins is again president, Ballard Williams, vice-president, Paul Alberti, treasurer, Leigh Hunt, corresponding secretary, and Howard Giles, recording secretary.

The Art Students' League is holding an exhibition of work by students of the Summer School of landscape painting at Woodstock, through Mar. 23.

Louis Paul Dessar recently sold one of his important sheep pictures to Mr. George S. Palmer of New London. At his 67 St. studio there are a few choice examples of his recent work, notably a fine sunset with landscape and sheep, which is happy in feeling and permeated with the warm brown tones that characterize his works. There is also a fine cattle composition, strongly painted.

Louis Mark, a prominent portrait painter of Budapest, has been spending the winter at his studio, 130 West 57 St., where he has painted the portraits of Mrs. Herbert Parsons, daughter of Mr. Henry Clews, Mrs. Robert Livingston, in a rose-colored gown, which harmonizes agreeably with the fresh complexion and general beauty of the sitter, Mrs. James B. Clews, Miss May Burroughs, and Miss Natalie Merrill, the latter a striking and interesting work. There is also at his studio an unusually fine portrait of Mr. George G. Merrill of Newport.

Elizabeth Gowdy Baker is holding an exhibition of fourteen recent portraits at the Moulton & Ricketts Gallery, Chicago, through Mar. 18. They include presentments of various Chicago people including Mrs. J. Ogden Armour, Mrs. General Clarkson, and Mr. Edwin Markham, also an interesting portrait of the little daughter of Mr. Henry C. Perring of Columbus. The portraits will next be shown at the firm's galleries in Milwaukee for two weeks.

Will Rau is painting at his studio at Jeffersonville, N. Y. A mural decoration, "The Flower Ballet," has recently been placed in a Newark theatre. He has sold several pictures during the winter and has exhibited at the Penna. Academy and other important exhibitions.

Alpheus Cole, son of the well known engraver, Timothy Cole, who has spent most of his life in Europe, principally in Italy, has taken a studio at 15 Central Park West, where he has been working successfully in portraiture during the past winter. He has the rare faculty of catching a likeness and his work is always sincere and fine in color. Among the sitters he has painted recently are Mrs. Isaac Gates, mother of Mrs. Archer Huntington, a splendid likeness of Mr. Robert Underwood Johnson, and a gracefully arranged and decidedly interesting portrait of Pamela Coleman Smith, the artist.

The Society of Women Painters, organized in this city during the early part of the winter, is meeting with marked success in the middle west. A number of canvases have been sold, the last an example of Charlotte Coman, purchased for Meadville, Pa.

William E. Plympton is painting a portrait group of the four children of Mr. Sherwood Dunn, of Augusta, Ga. He recently completed a portrait of Mr. John Dunn, a good likeness and a satisfactory work in every way. A number of recent interesting landscapes may be seen at his studio, 1931 Broadway.



EMBROIDERED PATTERNS,
By F. Luis Mora.

In present Academy Exhibition.

Recent landscapes by W. Merritt Post, at his 67 St. studio, are even more poetical and tender than those with which art lovers are familiar. One large canvas, painted near his new country home at Litchfield, Conn., is especially noteworthy.

William A. Coffin held an interesting exhibition of his recent works at the Sherwood studio of Robert Van Boskerck last week. Mr. Van Boskerck recently returned from a four weeks' trip to Panama and the West Indies and brought back a number of interesting sketches made at the Canal and other places visited.

ANNUAL ACADEMY DISPLAY.
(Second Notice.)

In the first general review of the Spring Academy Display, now on at the Fine Arts Gallery in West 57 St., by Mr. Charles DeKay, published last week, many good canvases were not mentioned owing to the limitations of time and space. In the Vanderbilt Gallery, among the more notable canvases not mentioned last week, are a strong, fine marine by Ben Foster, Robert Reid's "Gold Fish," lovely in color and good in arrangement, and Leonard Ochtman's typical, poetical and well painted winter landscape, in which he surpasses even himself. Helen Watson Phelps' charming nude "The Coiffure," carries her a step further in her recent rapid advance in her well-chosen and ably-painted subjects. Here, also, is Colin Campbell Cooper's façade of "Beauvais Cathedral," in his best manner, Charlotte B. Coman's "Vanishing Snow," finds her in a different mood from her atmospheric "Valley" subjects. This picture is one of her best works, however.

William J. Baer has a pleasing "Portrait Study," and Addison T. Millar's "Little Waterfall," is characteristically

Art Club refused to accept. It is well hung in the Academy, however, and, better yet, it was sold a few days after the opening of the exhibition, which facts only prove that the Women's Club is as yet lacking in appreciation of some excellent work.

From Charles W. Hawthorne comes a picture of rare quality and beauty of color, "The Family," a sympathetic, well-arranged and ably-painted canvas. There are good painting and tonal qualities in Walter Clark's well lit "Indian Summer," and Bolton Jones' "Through the Blinds," is a typically and thoroughly well-painted canvas, Everett L. Warner's "Along the River Front," which was awarded the 2nd Hallgarten prize, is a sterling performance, and Dewitt Parshall's "Nightfall" is a personal representation of the sea, full of poetry and with rare sympathetic qualities. "Chateau De Chinon" by Lewis Cohen adds to his high reputation as a colorist.

Some Good Landscapes.

Harry Townsend's "The Letter" is a good piece of painting, and Percival De Luce's landscape "Near Suffern" has called forth sincere praise from artists, Edward H. Potthast's "Mount Victoria" is one of his most successful canvases, "Bleaching Sails" by Granville Smith, has good outdoor qualities, and lovely color. It is to be wished, however, that his greens were less vivid, as their glaring tones mar an otherwise excellent canvas. One must pause before Elmer Schofield's clear aired, forceful and compelling canvas "Morning—Frozen River," Carl Rungius' "At the Head of the Ptarmigan Valley" is a worth while achievement, and Constance Curtis's "Portrait" of a young girl shows an honest determination to obtain character.

Charles Rosen's "A Rocky Ledge" which took the 1st Hallgarten prize is an admirable canvas. Carleton Wiggins is presented by one of his excellent sheep pictures, "The Pasture Lot," and "On the Road to Tibet," by Henry B. Snell, is in his best vein.

From the strong, colorful brush of F. C. Warren comes a delicious truthful Italian coast scene, "Capri," luminous and filled with sentiment.

In this gallery also are noteworthy examples by William Robinson, Henry Prellwitz, James S. King, William J. Baer, Arthur Hoeber, Paul Cornoyer, Gifford Beal, George W. Maynard, F. Ballard Williams, Norwood MacGilvery, Jonas Lie, Eugene Speicher, Augustus Vincent Tack, William Sartain, Mary Green Blumenschein, William H. Howe, E. Irving Couse, Hugo Ballin, William Hays, William Ritschel, George W. Maynard, J. C. Nicoll and Howard Russell Butler.

Sales up to Wednesday last are: J. Francis Murphy's typical and beautiful "Grove and Fields," bought by Mr. George A. Hearn, that discriminating patron; Helen M. Turner's "Young Woman With Jewels," Emma Lambert Cooper's "Near Chartres," and "Near Suffern" by Percival De Luce.

L. MERRICK.

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good. F. K. M. Rehn's "First Snow," so unusual a subject for this painter of marines, is lovely in color and a true rendition. In the portrait of Mrs. Norman de R. Whitehouse (Vera Boarman of New Orleans), Robert MacCameron has painted one of his most faithful and striking presentments. There is clever characterization in William T. Smedley's "Portrait of Mr. Augustus F. Schermerhorn," albeit it is a trifle stiff in pose. There is luminous quality, and a depth of poetry in I. A. Josephi's "Bathers," and Emma Lambert Cooper's "Near Chartres" is one of the most attractive little canvases in the entire exhibition. This is the picture which the Women's

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

AMERICAN COLLECTIONS.

The second in our series of supple-
ments, with illustrations, of the great
private American collections, will be
published next week, March 23, and will
be on the famous collection of Mr. John
G. Johnson of Philadelphia, with five
illustrations of typical and representa-
tive paintings, and a full description by
Mr. William H. Downes, art critic of
the Boston evening *Transcript*.

Owing to the large demand for the
supplement for the Widener collection
of which three editions were printed and
sold, we again request that persons de-
siring extra copies of next week's issue
—the John G. Johnson edition—will
send in their orders now. The price to
those not regular subscribers will be
twenty-five cents a copy.

A CROWDED ART SEASON.

Again this week we spread for our
readers a varied and most interesting
feast of art news, gathered from far and
near. The exhibition of old Spanish
pictures at Copley Hall, Boston, the
spring Academy just open in New
York, the continuing Penna. Academy
show in Philadelphia, the Peabody dis-
play in Baltimore, and minor exhibitions
the country over, surely afford sufficient
for present study, while for next week
we announce the first annual exhibition

in New York of the new National So-
ciety of Portrait Painters, the annual,
and always refreshing exhibition, also
in New York, of "The Ten American
Painters," and numerous minor shows.
Next week will also bring a notable sale
of modern foreign pictures at the Plaza,
of the Foote collection of etchings at
Anderson's, and other minor auctions,
while the list of the higher prices at the
great recent Weber sale in Berlin, we
publish exclusively for the first time in
America.

The past week brought the Harrison
sale at Philadelphia, with the capture of
the "Vaughan" portrait of Washington by
a New York collector, the sale of an un-
usual man's portrait, that of the Ameri-
can Count Rumford by Gainsborough,
for a record price, to a descendant, and
many other private sales of important
pictures—all duly recorded in our col-
umns.

The Morris-Fox controversy over the
unfortunate result of the American ex-
hibition at Rome, last year, continues,
and there is a wealth of news of all
kinds which proves the continuing ac-
tivities of this exceptionally busy sea-
son in the art world.

NO DUTY ON MORGAN ART.

The London correspondent of the
N. Y. Times is presumably ignorant of
the provisions of the American art
tariff and caused decided bewilderment
and not a little indignation to many
people, notably Admiral Chadwick
who wrote the *Evening Post* a
warm letter from Newport on the sub-
ject, by his cabled statement to his
journal last Sunday that Mr. Morgan
will have to pay a considerable amount
in duties on objects in his collections
now being shipped to New York from
London that do not come under the
immunity clauses of the law, namely
antiquities and art works over 100
years old, and paintings over 20 years
old.

For the benefit of Admiral Chadwick
and other disturbed souls, let it be said
that the *Times* correspondent stated
exactly the reverse of the law's pro-
visions, and that Mr. Morgan's art
works, most of which are over 100
years old are exempt, consequently,
from duty, as are also his paintings, all
of which are more than twenty years
old.

SEN. CLARK SHOWS HOUSE.

Last Sunday afternoon former Sena-
tor W. A. Clark, who was born in
Iowa, was the host in his sumptuous
new mansion at Fifth Ave. and 77 St.
to the members of the Iowa Society.
Senator Clark received his guests in
the Renaissance room on the ground
floor and they wandered at will through
the many and spacious rooms and in-
spected the pictures and art works at
their leisure, meanwhile enjoying the
strains of the great organ from the St.
Louis Exposition, played during the
afternoon by Mr. Arthur Scott Brooks.

MUSEUM GETS LAMP.

The bronze lamp which the King
and Queen of Spain are presenting to
the Hispanic Society of America and
which is to be hung in the new church,
Our Lady of Hope, on upper Broad-
way, has been finished.

The work is by Don Felix Granda,
and the lamp is a copy of one by Ur-
quiza, which hangs in the Church of
San Antonio, in Madrid, where are also
the famous Goya frescoes.

TOLEDO GETS A STUART.

Another recent addition to the no-
table collection of paintings of Mr. and
Mrs. Edward Drummond Libbey, is that
of a splendid example from the brush of
Gilbert Stuart—"Portrait of Sir Ash-
ley Cooper, sixth Earl of Shaftsbury."
It is a bust portrait and was painted at
Washington, D. C., 1799, as marked on
the back of one of the books on the table,
"U. S., 1799," and the canvas has been
in the family's possession in England
ever since. The Henry Reinhardt Gal-
leries, 565 Fifth Avenue, secured the
picture and sold it in turn to Mr. Lib-
bey. It now hangs in the Toledo Mu-
seum.

A FRANCIA COMING HERE.

Francia's portrait of Federigo Gon-
zaga as a boy, has been bought by Du-
veen Bros. in London, who will bring it
to America. Hidden for nearly four
centuries in private collections, the pic-
ture had been thought lost. It was vir-
tually re-discovered in 1902, when Mr.
A. W. Leatham of Misenden Park,
Gloucestershire, loaned it for exhibi-
tion at Burlington House. It was at
one time in the collection of Prince
Jerome Napoleon.

GUARD AGAINST THEFT.

With the arrival here of the first
shipments of the collection of the Mor-
gan art treasures which are destined
for the Metropolitan Museum, both
the police of the Arsenal station and
the authorities of the Museum are tak-
ing extraordinary precautions to guard
against theft in the Museum.

THE DOLLFUS SALE.

It appears that the Paris correspon-
dent of the *N. Y. Sun* is not well posted
as to French auction sales and meth-
ods. In his cabled story to the *Sun* of
the recent Dollfus sale, the introduc-
tion to which was republished with
credit to the *Sun* in this journal last
week, this correspondent stated that
the many examples of Corot sold were,
for the most part, sketches and unfin-
ished pictures. As a matter of fact
they were, with few exceptions, fin-
ished works. He also spoke of "re-
serve prices," as the term is understood here,
in Paris auctions. There are "Upset
prices," those fixed by the "experts"
for each sale, at which each art work
is started by the auctioneers—a method
that might with advantage be adopted
here.

DR. ROBINSON PLANS TRIP.

Director Edward Robinson, of the
Metropolitan Museum, has been granted
a long leave of absence and has planned
to sail for Europe within a short time
to remain until his health, somewhat
impaired of late, is restored.

Recent acquisitions to the Museum,
announced at the a Press View Thurs-
day, are a remarkably beautiful and
well preserved marble head of a Greek
athlete of the 5th century, and a paint-
ing by Spinello Aretino of the Cruci-
fixion, an unusually fine example.

THOSE LIMA OLD MASTERS.

A despatch from St. Louis to the New
York "World," says that Mr. Clarence L.
Hoblitzelle, Jr., who was for six years con-
nected with the Metropolitan Museum, is
visiting his brother in that city and resting
from a journey to Lima, Peru, where "he
secured many costly old masters from an
old Spaniard for an American millionaire,
supposed to be Mr. J. Pierpont Morgan."

The mention of Mr. Hoblitzelle's name
in connection with this dear old annual
"fake" story of the "rich old Spaniard
and his old masters, of Lima"—a story which
reappears as regularly as those of seals on
the ice in the lower bay, the failure of the
Delaware peach crop, and a sea serpent
off Asbury Park, is the only detail that
makes it worthy of attention. There is
some curiosity to hear from Mr. Hoblitzelle
directly on the subject.

THE ALLIS COLLECTION.

The pictures forming the collection
of the late E. P. Allis of Milwaukee,
Wis., are being sold privately through
the well-known art house of the F. H.
Bresler & Co., of that city, and a num-
ber have already been disposed of at
good figures to discriminating dealers
and collectors.

Mr. Henry Reinhardt of Chicago and
New York, secured recently the charm-



SUPPER TIME,

By Millet.

Purchased by The Henry Reinhardt Gal-
leries from the E. P. Allis Collection of
Milwaukee.

ing and typical example of Millet, "Sup-
per Time," illustrated in this issue, for
a large amount, a Rousseau landscape,
"Border of Forest," of superior quality,
and a characteristic and alluring Fro-
mentin. An unusually fine figure com-
position by Diaz, most brilliant and
rich in color quality, was bought by
Mr. W. O. Goodrich of Milwaukee, and
the sales are still mounting, some
twenty-three canvases, with the excep-
tion of those mentioned, not the best
in the collection, having been disposed
of for some \$26,775.

The admirable example of Corot il-
lustrated on the front page is being
competed for by a number of collec-
tors and will bring a large figure as it is
of exceptional quality and good size.

The Barbizon, and most of the mod-
ern Dutch pictures in the collection
were bought some years ago from the
late William Schaus of New York
which guarantees their authenticity
and quality. The collection itself was
formed by the late Mr. Allis through
many years. He began collecting when
the Dusseldorf and Munich genres were
most in favor, and there are several
representative examples of these now
old-fashioned but excellent schools in
the catalog, notably those of Defregger,
Hans Makart, Kaulbach, Meyer von
Bremen, and others. The water-colors
by Israels, Mauve and Willem Maris
are especially good, and there are two
fair Ziemss, and a good Daubigny, Du-
pré and Jacque.

Meissonnier is represented by a char-
acteristic single figure in his best man-
ner, while Gerome is shown in his
large and well-known dramatic concep-
tion, "Two Majesties," a fine Nubian
lion standing on a sand dune in the
desert, facing and roaring at the rising
sun. So varied is the collection that it
can be studied for hours without fa-
tigue. Its dispersal at private sale has
brought to Milwaukee numerous col-
lectors who have not failed to avail
themselves of the opportunity to see
and study the pictures in the Layton
Gallery, the gallery of the Milwaukee
Art Society and the luxurious private
homes of the city.

LONDON LETTER.

London, March 6, 1912.

King George and Queen Mary are giving sittings now to J. H. F. Bacon for their portraits in the Coronation picture which the artist was commissioned to paint. The canvas will measure 18 by 11 feet and will contain some 400 portraits.

I can announce that Sotheby's will sell on Mar. 29 the collection of MSS, formed by Bernard Granville (1709-1775) of Calwich Abbey, and which have remained in the family ever since.

Several changes in the attributions have been made in some of the important paintings in the National Gallery. Four pictures now rightly bear the name of Dierick Bouts, which were formerly given to other masters, and the large tondo of the "Adoration of the Magi," in the first room, is now transferred from Filippino Lippi to Botticelli. At the same time, the preposterous descriptive catalog of 1906, with its myriads of blunders and wrong attributions, has not been replaced yet by a new edition, so that the official catalog frequently contradicts the tablets on the frames.

An important announcement, of interest to art lovers the world over, is made by Christie's to the effect that they will sell early in May the paintings and art objects owned by the late Charles Wertheimer, the well-known dealer. The sale will comprise a number of portraits by the masters of the early English school, antique French furniture, objets d'art and jewels of the 15th century. Many of these were acquired by the late owner from sales, but many others come from private collections and have never been publicly shown. Several pictures from this collection were sold at private sale to Duveen Bros. by the executors and are now for the most part in private American collections.

At Christie's were sold on Mar. 2 porcelains, decorative furniture and other art objects, the property of the late Sir Thomas Lucas, the late Sir W. Neville Abdy, and others. The following prices were obtained: a Chippendale mirror, £60 18s.; Chinese six-leaf lacquer screen, Kang He, £204; Old English lacquer cabinet, £86; pair of Chinese powdered blue bottles, £84.

Messrs. Colnaghi & Obach paid 150 gns. for Condes print in colors after Cosway's portrait of Mrs. Fitzherbert at a recent sale.

I hear that the National Gallery has secured from Mr. Henry Wagner the "Madonna and Child" by Benozzo Gozzoli. The canvas is rich in color, well preserved and its religious feeling is characteristic of the 15th century Florentine school. "It is a question," says the critic of the *Daily News*, "whether this work is really from the hand of Gozzoli or a school piece. M. Salomon Reinach writes it down a school piece; but in this he is probably only following Mr. Berenson, who had already pronounced it a contemporary copy by the Umbrian painter Bartolommeo Caporali of the central motif of the National Gallery picture, 'Virgin and Child Enthroned.'"

Few persons are aware of the fact that Andrea Mantegna's "Virgin and Child," which cost M. F. Kleinberger, £30,906 at the recent Weber sale in Berlin was sold to Consul Weber by the Dowdeswell Galleries, 160 New Bond St. The Messrs. Dowdeswell secured this masterpiece at private sale in London, in 1893, from the collection of Count Auguste d'Ayionti of Naples for £2,600 and immediately sold it to Consul Weber for £4,000. It is in tempera on canvas and is one of the last things Mantegna executed. It is mentioned as one of the master's mis-

sing works in Crowe & Cavacaselle's "History of Painting in Northern Italy," and is now included in Berenson's "Northern Italian Painters of the Renaissance."

In the introduction to the catalog proper to the exhibition of the work of the "Futurists" recently held in Paris at the Galerie Bernheim-Jeune, there was included a manifesto signed in the names of the five leading exponents of the new Art-gospel of Futurism and expounding among others the following tenets:

"All forms of imitation are to be despised and all forms of originality glorified."

"All art critics are either useless or harmful."

"A revolt must be made against the tyranny of the words 'harmony' and 'good taste,' expressions of which too elastic a use has been made and with which the works of Rembrandt, Goya and Rodin might easily be demolished."

"Movement and light destroy the materiality of bodies."

War, they assert, must be waged against the false Futurism of the Secessionists and Independents, who have set up new schools which are as conventional and mechanical as those which preceded them. They are equally intolerant of the nude, which they declare to be as offensive and wearisome in painting as adultery in literature. The manifesto goes on to explain that in the opinion of the signatories there is nothing immoral in the nude; it is merely its monotony which they deplore!

The Futurists' Exhibition, transferred in its entirety from Paris to the Sackville Gallery, 28 Sackville Street, W., is now open there. It is to be hoped that feeling will not run so high on the subject of Futurist Art as to lead to scenes similar to that which occurred at the Galerie Bernheim-Jeune on the occasion of Signor Marinetti's lecture on Futurism, when a species of free fight followed the address, an enraged Pole among the audience making a violet assault on the lecturer to the grave risk of the art works adorning the rooms.

A special wireless to the *Sun* says that at a sale at Christie's this week the following pictures were sold: "Cornfield near Goring on Thames," by Cole, \$1,910; "Harlech Castle," by David Cox, \$1,625; "Welsh Farm," by the same, for \$1,365, and "Hedgerow Elms," by B. W. Leader, for \$1,995.

AMERICAN CASH REFUSED.

A story was told in the French Senate a few days ago which is an amusing commentary on the State as a trader. Some months ago two rich Americans visited the Sèvres porcelain factory and one gave an order for \$12,000, the other for nearly \$8,000, for early delivery. The director of the State manufactory, however, was compelled to explain that having engaged all the credits he was allowed, he could not increase his undertakings or buy the necessary materials within the time given. The Americans then offered to pay in advance, but the director replied:

"That's impossible, I am sorry to say. The regulations of the Public Accounts Department will not allow that. We cannot accept payment in advance because our expenses are under the Fine Arts section, but our receipts are under the Domains administration."

The Americans were compelled to confess they could not see their way round this objection and left, saying they would order Saxony porcelain instead.

PARIS LETTER.

Paris, Mar. 6, 1912.

M. Auburtin's exhibition of water-colors at Devambez is a great success. Mme. Marval, a good painter, is showing her latest productions at M. Druet's Gallery. The water-colors that Roux Champion is showing at Blot's Gallery possess both vigor and charm. He is also exhibiting some pottery which has quite a rustic savor. Miners at work are the subjects of several pictures that M. Jean Berger is showing at the Galerie Weil.

Les Artistes Décorateurs opened their annual exhibition on Feb. 29. I shall have something to say concerning this interesting display later on. An exhibition of the works of Ricard and Carpeaux will be held at the Jeu de Paume during May. Worthy of mention this week are the exhibitions of Etienne Bouillée at Henri Manuel's, of Henri Coulon's at the Galerie Haussmann, and of Maurice Grün in his own studio.

In the Studios.

M. Jean Ogier has returned from Brittany with a number of interesting studies. Before sending twenty-four pictures to Venice, where a large hall is being prepared for them, M. Jacques Blanche is exhibiting the canvases at MM. Bernheim's Gallery. The Committee of "l'Association des Artistes Peintres" (Foundation Taylor) have chosen M. Victor Lalong to succeed M. Tony Edwards-Fleury as architect to the Association.

The talented sculptor and draughtsman, Gir, is preparing an album, in collaboration with M. Edwards, former director of "Le Matin." Mme. Marie Laurencin is finishing several canvases for a coming private exhibition. Mlle. Micheline is putting the finishing touches to a large picture of a dog she intends for the Salon.

M. Leo Laporte-Blaisy is finishing a fountain, "Clemence Isaure," for a public square in Toulouse.

What Collectors are Doing.

The season is very quiet and one hears of few interesting purchases made by collectors.

M. Herrmax has bought some beautiful etchings by Forain. Baron Henri de Rothschild has completed his collection of autographs by the acquisition of many volumes at the Ströelin sale. M. Saint has become the possessor of a handsome Louis XVI. secrétaire. A fine pastel of the English School was recently purchased by M. R. Shumann.

Among the Dealers.

M. Blondeau of the Rue de la Boétie has just bought some fine cloisonné enamels, and Chinese bronzes.

M. Abraham, the old manager of M. Dreyfus, has bought several fine Gobelin tapestries.

M. Léon Helft, of the Rue Lafayette, is exhibiting three pieces of the Lebrun tapestries, "The Little Gardeners," from the La Caze collection. He has some rare bronzes and candelabra.

MM. Stora are enlarging their gallery. They have at the moment a fine Persian carpet with a pink background.

Mme. Brag, of the Bd. Haussmann, has six Brussels tapestries among her rare stock of tapestry furniture and panels.

The Louvre has purchased two beautiful 18th century marbles from M. E. Kraemer, Rue Taitbout. A curious picture representing the demolition of the Pont Notre Dame, by De Machy, is at present in the possession of M. Ancel, quai Voltaire.

Messrs. Duveen are, it is rumored, about to make an important acquisition.

Messrs. Boussod Valadon have just sold a fine Ziem.

Auction Sales.

The second Detti sale made a total of \$7,200. An average of \$40 each was the price paid for a collection of Japanese prints dispersed by M. Lair-Dubreuil. Assisted by MM. Manheim and Rappily, M. Baudoin recently sold several excellent prints. "L'amour et la folie" d'après Fragonard, by Janinet, went for \$450; "Dites donc, s'il vous plait," by Gauthier Dagothy, \$485; "Les petits favoris," after Lawrence, by Chapuy, \$590; while several English prints engraved by Smith made about \$300 each.

MM. Desvougues & Delteil put up for sale on Feb. 27 a beautiful collection of modern prints. The Corots went for \$50 each; M. Oppenheimer paid \$150 for "Les Bas Bleus," by Daumier; "Le Cheval sauvage," by Lacroix, was sold to M. Sago for \$395. M. Templeure paid \$166 for "Les Brodeuses," by Fantin; M. Ströelin gave \$160 for the portrait of Renan, by Zarn; and an eau-forte, by Rembrandt, was procured by M. Lucien Mound for \$380.

The sales for this week are the G— collection of Italian 16th century bronzes presided over by Messrs. Baudoin and Manheim; a sale of modern pictures, and a sale of different objects of art.

R. R. M. Sée.

Paintings by Hubert Robert are on exhibition at the galleries of MM. Thomas Agnew & Sons. Included in the exhibition are eight panels from the collection of Comtesse de Flaux, which, it is stated, M. de Verneuil recently sold to Mr. J. Pierpont Morgan. These panels will be exhibited later at the Metropolitan Museum.

Near the Champs Elysées on Avenue Montaigne a new opera house is nearly completed with a small theatre in connection. Above the theatre will be built a large gallery specially arranged for art exhibitions, and here will be held temporary shows of paintings and sculpture by native artists. It is believed that American artists in Paris, who have long suffered from the lack of a proper place to show their works under favorable conditions, will seize upon this gallery and probably try to make it their own, thus adding to the American atmosphere that already surrounds the entire scheme.

In the galleries on the rue de Sèze on March 1 an exhibition of the work of Wm. S. Horton was recently opened. There are pictures showing winter scenes and summer fields, and all give the impression of sincerity. Among the pictures is a water-landscape called "Le Pont de Briques Sur la Tamise."

MODERN ART CRITICISM.

It is probable that the Brooklyn Institute will get a Mesopotamian albarelo with cover. As Mesopotamian albarellos go, no better albarelo ever came out of Mesopotamia than that which a collector bought recently for \$200 at the American Art Association's sale of the Kouchakji antiques. An albarelo is something like those apothecaries' jars which recently have become esteemed by connoisseurs, and as the Brooklyn Institute has many of these the albarelo may find its way there.— *N. Y. Herald*.

SALMAGUNDI ART SHOW.

The annual exhibition of oils at the Salmagundi Club, to continue through Mar. 31, opened last evening with a "stag" reception to members and their friends.

Notice will be made next week.

WEBER SALE PRICES.

The auction of the celebrated collection of the late Consul Weber of Hamburg, at the Lepke art auction rooms in Berlin, Feb. 20-22 last, is now a matter of history, but the detailed story of the sale and the list of prices and principal buyers which comes to us this week by mail from the Lepke Gallery, is interesting reading. The details of the three sessions are important and interesting. The story of the sale of the great Mantegna at the first session to M. F. Kleinberger of Paris for upwards of \$150,000, after competition with the Duveens and the Metropolitan Museum agents, has already been told in the *Art News*.

At the first session there was also sold a triptych (French school end 14th century), for 55,000 M. "The Virgin Standing Holding the Infant Jesus, Contemplated by Two Angels," by Mainardi, for 50,000 M., and an altar forming a triptych, the crucifixion in the center, and on the sides, saints, by the master de Saint Severin (school of Cologne, 16th century), for 72,000 M. "The Holy Family and Saint Gereron," by Bartel Bruyn, brought 45,000 M. "Portrait of a Man," in black velvet with a fur mantle by Joost Van Cleefe, 67,000 M. "Portrait of Suzanne Taymon," by Cornelius Kettel, 67,000 M. "Assumption," by J. Palma il Vecchio, 100,000 M. "Portrait of a Lady," by Lugger Tom Ring, 47,500 M. "The Virgin Seated Holding the Child," a Renaissance interior, 39,000 M. "The prices at the second session, Feb. 21," says the "London Times" correspondent, "were again very high, and far beyond what had been expected. The Frans Hals half-figure of an elderly man, 28 in. by 21 in., dated 1634, and was bought in 1872, when this master's work was somewhat of a drug in the market. This is probably an auction 'record' for a Hals of this size. A 'record' was also obtained for the pair of Tiepolo pictures, which came from the collection of Mme. Antoine Brentano, of Frankfurt-on-Main, in 1870. The Goya portrait of Don Tomas Perez Estala, a three-quarter length, is dated 1786, and belonged to the Cedillo family, of Madrid, until recently, it was purchased from Messrs. P. and D. Colnaghi & Co., of London, in 1907, probably for much less than it now realized. The Rubens portrait of Helene Fourment, 25½ in. by 20 in., was in the Herman de Zoete sale at Christie's in 1885, when it was cataloged as a 'Portrait of a Young Lady' and sold for 360 guineas. Little or nothing appears to be known of the other Rubens which fetched a high price, except that it was bought in London in 1887 by Dr. Bode; it is described in Max Roose's great monograph on that artist.

"The Velasquez portrait of Maria Theresa is a repetition of the Prado picture; it was bought by Señor Lopez, the court painter, early in the 19th century for 20 louis, and David Wilkie apparently endeavored to obtain it for Sir Robert Peel, but the owner refused to sell. The Moretto picture, 95 in. by 75 in., is dated October, 1554, a year or so before the artist's death; it came from the Frizzoni-Salis collection at Bergamo and its history has been traced back to 1760, when it was in Brescia. The Murillo 'Holy Family,' 88 in. by 61 in., was in the famous Standish sale at Christie's in 1853, when it brought the small sum of 85 guineas; it was bought by the late owner from the late Martin Colnaghi in 1892. The same artist's picture known as 'La Vierge du Mont Carmel,' at one time figured in the gallery of Don Sebastian Gabriel de Bourbon, Infant of Espagne and Portugal, and was sold in Paris in 1891. Tintoretto's three-quarter length portrait of a man in armour was purchased in 1886 from the Artaria collection in Vienna; it is thought to be a portrait of Ottavio Farnese."

Dutch art dominated the concluding session of the sale, two unquestioned masters out of a quartette of Rembrandts having been competed for with particular zest. The subjects of this pair are "Christ's Presentation in the Temple" and the "Portrait of a Youth." For the former the bidding started at 50,000 M., and did not stop till it had reached 225,000 M. M. Sedlmeyer was the purchaser, but a few minutes later he parted with his acquisition to the Hamburg Gallery at a profit of 11,000 M.

The same Parisian dealer secured the "Portrait of a Youth," for 117,000 M., and the "Adulteress before Christ," the authenticity of which is not unchallenged, for 40,000 M.

The fourth Rembrandt, a youth's head,

which is also looked at askance by some connoisseurs, went to Munich for 32,000 M. Next to Rembrandt in point of price came Jan Steen, whose "Paternal Joy at the Birth of Twins," realized 41,000 M., a figure which was not quite reached by Ostade's "Peasant at a Window." Two Hobbemas were then put up. M. Sedlmeyer bought the "Peasant's Cottage Beneath Oak Trees," for 36,000 M., and a bid of 1,000 M. less took the "Westphalian Water Mill," to England. Three Ruysdaels brought in a total of 71,000 M.

The proceeds of the three days' sale were 4,500,000 M. (\$1,125,000).

TITLE AND SALE.

Prices when over 10,000 marks (\$2,000) follow:

	Marks.
Small gothic altar triptych form, "The Trinity with Evangelists" (French, about 1390), Kaiser-Friedrich Museum.....	55,000
Triptych, "Virgin in Heaven".....	11,100
"The Ascension".....	12,000
"Virgin and Child, Saints Agnes and Margaret".....	13,700
"Saint Michael".....	13,000
"Virgin and Child," Andrea Mantegna; sold to F. Kleinberger, Paris.....	590,000
"Virgin, Child and Saint Catherine" (Florentine School).....	16,000
"Virgin and Child in Renaissance setting" (Florentine School).....	40,000
"Old Man and Young Girl," Jacopo Barbieri.....	13,000
"Portrait Young Woman in Red Cap," Ambrogio Preda.....	30,000
"Portrait of Woman," Bernardino de Conti.....	28,000
"Ascension Saint Louis," Lorenzo di Credi.....	30,000
"Virgin and Child," Mainardi.....	50,000
"Presentation of Christ," Holbein the elder.....	17,000
"Martyrdom Saint Sebastian" (German).....	10,300
"Funeral Burgomaster Welling," Schaffner.....	26,500
"Christ on the Mount of Olives," Hans Burgkmair.....	11,500
"Portrait of a Man," Hans Kulmbach.....	40,000
"Portrait of a Woman," Hans Kulmbach.....	40,000
"Virgin and Child," Hans Baldung Grien.....	14,000
"The Annunciation," Albrecht Altdorfer.....	17,000
"Portrait of Man," Bartel Beham.....	26,000
"Portrait of Man," Hans Muelich.....	31,000
Large Triptych of "The Passion," (Netherland School), sold to Boston Museum.....	72,000
"Holy Family and Saint Gereron," Bartel Bruyn, the elder.....	45,000
"Portrait of Woman," Tom Ring; sold to Mr. Schwarz.....	47,500
"Virgin and Child with donor Saints Catherine and Barbara," (Dutch School, about 1520), triptych.....	39,000
"Last Judgment," Jean Prevost.....	25,500
"Christ on Cross with Virgin and St. John".....	30,000
"Holy Family with Angel Bearing Fruit".....	18,500
"A Musician" (Master of half length female figures).....	13,500
"Portrait of Man," Joost Van Cleefe, the younger; sold to Mr. Bamberg.....	67,000
"Portrait Susanna Taymon, wife of Christoffel Roels," C. Kettel; sold to Mr. Schwarz.....	51,000
Carved Oak Altar by Soltkyoff with "Scenes of the Passion".....	43,000
"Mountain and Woodland Landscape," Tiziano Vecelli.....	22,500
"The Annunciation," Palma il Vecchio; sold to Dowdswell & Dowdswell.....	100,000
"Christ Mourned by His People," Moretto; sold to Kaiser-Friedrich Museum.....	41,000
"Portrait of Man," Tintoretto.....	29,000
"Christ on Cross," Sassoterrato.....	30,000
"Way of the Cross," Tiepolo; sold to Mr. Sedlmeyer.....	130,000
"The Crucifixion," Tiepolo; sold to Mr. Sedlmeyer.....	130,000
"Portrait of a Pasha," Tiepolo.....	13,000
"Venetian Scene," Guardi.....	14,000
"Saint Eloi as Blacksmith," Tiepolo.....	15,000
"Adoration of Magi," Ribera.....	20,000
"Infanta Maria Theresa," Velasquez; sold to Mr. Kanaga.....	45,000
"Virgin of Mount Carmel," Murillo.....	32,000
"Return of Holy Family from Egypt," Murillo.....	34,000
"Portrait Don Tomas Perez Estala," Goya.....	76,000
"Scene from Revolution," Goya; to Budapest Museum.....	20,000
"Portrait Helena Fourment," Rubens; to Brussels Museum.....	62,000
"Roman Charity," Rubens.....	24,000
"Woman of the Apocalypse," Rubens; to Budapest Museum.....	55,000
"After Descent from the Cross," Jakob Jordans.....	13,000
"Portrait Genevieve d'Urfe, Marquise d'Havre," Van Dyck.....	20,000
"Return from Fishing," Teniers.....	14,000
"Rustic Dance," Teniers.....	13,000
"Portrait of Man," Franz Hals.....	195,000
"The Twins," Cuypp.....	20,000
"Interior Old Church Notre Dame, Utrecht," P. J. Saenredam.....	10,100
"River Landscape," Ruysdael; to Kaiser-Friedrich Museum.....	51,000
"Moonlight Landscape," Van der Neer.....	15,200
"Winter Landscape," Van der Neer.....	12,000
"Interior Nieuwe Kerk—Delft, with Tomb of William of Orange," Dirk van Delen.....	27,000
"Presentation of Christ in Temple," Rembrandt; to Mr. Sedlmeyer.....	225,000
"Portrait of a Youth," Rembrandt; to Mr. Sedlmeyer.....	117,000
"Woman Taken in Adultery," Rembrandt.....	40,000
"Head of Young Man," Rembrandt.....	30,000
"Violinist Among Peasants," Van Ostade.....	15,000
"Peasant at his Window," Van Ostade.....	40,000
"Old Rustic Couple in Window," Harmen Hals.....	11,500
"Portrait of Man," Govert Flinck.....	29,000
"Portrait of Man," Ferd. Bol.....	15,000
"Four Horsemen Before Market Stall," Wouwerman.....	14,200
"Three Knights Hunting Falcon," Wouwerman.....	10,000
"Old Peasant House by River," C. G. Decker.....	19,000
"Young Milkmaid in Meadow," A. Cuypp.....	35,000
"Gray Horse," Paul Potter; to Mr. E. Fischhoff.....	60,000
"Father's Joy at Birth of Twins," Jan Steen.....	41,000
"The Disinterestedness of Scipio," Jan Steen.....	20,000
"Waterfall and Grazing Goats," Ruysdael.....	27,000
"Waterfall and Round Tower," Ruysdael.....	28,000
"Evening at Edge of Wood," Ruysdael.....	16,000
"At the Artist's," G. Metsu.....	16,000
"Dutch Family in Living Room," Pieter De Hoogh.....	22,000
"Boy Jesus in Temple," B. Fabritius.....	19,000
"Portrait of Man in Fancy Antique Costume," Nicolas Maes.....	10,300
"Meadow Landscape," A. Van de Velde.....	15,000
"Castle Square," Jan Van der Heijde.....	19,000
"Windmill in Westphalia," Hobbema.....	35,000
"Peasant House Under Oak Trees," Hobbema.....	36,000
"Street in Haarlem," Berckheyde.....	26,000

RECENT CHASE SALE.

An Epoch in Art Annals.

To enter the galleries of the American Art Association, Madison Square South, last week, was like visiting one of the great museums of painting, for there, for a very few days, were shown one hundred and sixty pictures of the rarest quality.

It was undoubtedly the most interesting exhibition of a purely artistic kind we have had in years. Indeed, I cannot recall another one that compared with it in the spirit of love and understanding of the best in Art, and which alone selected and brought together works of such artistic beauty, character and greatness.

Just for the joy of living with them! One felt that surely they were selected with the loving appreciation of the artist. There was something distinctly individual about the entire collection, broad and catholic though it was, for it had a standard of quality, distinguished conception and brilliant execution throughout.

The one authority—he who knew worth of the highest order—it was he, William Merritt Chase, whose spirit pervaded the collection. For these pictures belonged to Mr. Chase and represented about one-third of his entire collection.

Artist to His Finger-Tips.

First of all—an artist to his finger-tips, an ardent collector of all things beautiful in art, and big and generous in his appreciation of other men's ability and achievements his happiness has been to buy paintings in which he found great qualities. The artist's name mattered not!

For years Mr. Chase has continued to add to his treasures, until house and studios were overflowing and many pictures had to be stored for lack of hanging space. Consequently, a portion of his collection it was which I viewed in the American Art Galleries Association, and which Mr. Kirby sold in the Plaza ballroom last week.

I hurried to the galleries on the first view day to find an enthusiastic crowd already there, and I recognized well-known painters and sculptors, collectors and buyers, art-lovers and critics, at every turn. The greatest enthusiasm was apparent and keen delight expressed. "The exhibition is a revelation!" "Its standard and importance are absorbing." "There is not a weak spot!" It might be transferred, just as it stands, to a museum. "A veritable artistic feast." These were among the expressions I heard on all sides.

Dean of American Art.

The "Dean of American Art," he has been called and it is a just title. None so willing to say so as his brother artists. Ever since his return from Munich in the late seventies, Chase has stood for the highest in art. Nor has he narrowed! He may be called an international man, for he is as well known and as widely respected as an artist in Europe as he is here, being an honorary member of practically all the greatest art associations abroad, the valued personal friend of most of the greatest living masters of art and altogether a broad and traveled man of unlimited knowledge. Personally he is beloved generally; but like all strong men he has his enemies. He is absolutely fearless and stands by his convictions. We all know what he has done—and is doing, in painting, his wonderful influence as a teacher, and what he has done for American art.

Yet this exhibition came as a revelation to many people. Expert among experts as he is! If there was any doubt about Mr. Chase as an authority of the very first rank, it has vanished.

The exhibition and sale of the Chase collection marked an epoch in art annals. Over four thousand people visited the exhibition; in fact there was not an hour that the galleries were not thronged while the collection was on view.

As I left the galleries that Monday I spied Mr. Chase just ahead greeting friends right and left.

"I should think you would hate to part with them," said one lady with a poodle dog under her arm.

"I would," he replied, "if I had not many more at home."

"But you haven't given up collecting, have you?" she persisted.

"Oh no!" said Mr. Chase, "that's just it. I recently bought two superb things—you

must see them, they are beauties—especially the one——" but the crowd carried me with it and I heard no more.

Marie Ann.

At the first session seventy-eight pictures brought a total of \$22,415. Those which brought \$300 or over were as follows:

"Landscape with Cows," Mauve; M. C. Migel.....	\$600
"On the Balcony," A. Stevens; R. C. Vose.....	525
"Near Venice," Rico; M. Knoedler & Co.....	390
"Study of Cow," Van Marcke; F. A. Vanderlip.....	375
"Back of Venice," Ziem; M. C. Migel.....	775
"Boats on the Beach," Boudin; H. A. Thorne.....	500
"Still Life—Oysters, etc.," Vollon; R. C. Vose.....	310
"Interior of Mosque," Pasini; F. A. Vanderlip.....	625
"Harbor Scene," Boudin; A. C. Barnes.....	725
"The Seine—Paris," Lepine; A. A. Healy.....	300
"Marine," Mesdag; Harrison Williams.....	525
"Houses at Scheveningen," De Bock; S. Fielding.....	450
"The Old Boat," Manet; F. A. Vanderlip.....	625
"Outskirts of Paris," Raffaelli; H. E. Stoeler.....	325
"The Italian Coast," Rico; H. A. Thorne.....	510
"Head of Brittany Girl," A. Stevens; M. Sneed.....	600
"Autumn Landscape," Monticelli; F. A. Vanderlip.....	400
"Over the Great Moors," Michel; Col. Robert Woodward.....	1,150
"The Big Black Kettle," Emil Carlsen; F. A. Vanderlip.....	610
"Village on the Cliffs," Bruckman; R. Seckel.....	390
"Still Life—Fruit," Metting; S. Fielding.....	390
"Confidences," Myron Barlow; F. A. Vanderlip.....	420
"La Communicante," James Wilson Morrice; W. W. Seaman, agent.....	630
"A Poet," H. S. Hubbell; Miss Laura Oppen.....	300
"Patient Fisherman," Forain; A. C. Barnes.....	560

Pictures sold at the second session brought \$29,405.

"Landscape," Inness; F. A. Vanderlip.....	\$540
"Head of a Young Woman," A. Stevens; R. G. Herzog.....	350
"Landscape—Dieppe," Vollon; R. Seckel.....	360
"Fish," Vollon; H. A. Thorne.....	300
"Three Girls," Monticelli; Otto Bernet, agent.....	400
"Cattle Grazing," Van Marcke; W. C. Migel.....	850
"Moonlight Landscape," J. Dupre; F. A. Vanderlip.....	430
"Girl Knitting," Mauve; H. E. Stoeler.....	430
"Children Playing on the Seashore" (water-colors), Blommers; M. Hare.....	430
"The Bathing Hour," Boudin; H. A. Thorne.....	300
"Sleeping Soldier," D. A. Gros; F. A. Vanderlip.....	300
"Young Musician," Roybet; B. Williams.....	360
"Landscape," Vollon; W. C. Thompson.....	450
"Fish in the Market," Vollon; W. A. Putnam.....	350
"Sheep," Mauve; Holland Galleries.....	400
"Lady in White Satin," F. Willems; Henry Steers.....	400
"Head of a Woman," Abbott Thayer; Otto Bernet, agent.....	350
"Flowers," Vollon; N. Sneed.....	480
"Group of Arabs," Frank Brangwyn; H. E. Stoeler.....	390
"A Pet," Monticelli; Meredith Hare.....	510
"In Serious Mood," J. Frank Currier; Sam S. White, 3d.....	400
"Shawangunk Mountains," Inness; F. A. Vanderlip.....	1,275
"Bathing Resort," Boudin; M. Hare.....	300
"Frosty Morning in Normandy," C. H. Davis; T. E. H. Curtis.....	340
"A Picnic Party," Monticelli; M. Hare.....	1,125
"Sleeping Girl," G. H. Breitner; F. A. Vanderlip.....	320
"Courtship," Bastien-Lepage; M. Franklin.....	310
"Expectancy," A. Stevens; Knoedler & Co.....	900
"The Cello Player," Whistler; F. A. Vanderlip.....	825
"The Harp Player," Kenyon Cox; Metropolitan Museum.....	575
"Sunlight and Shadow," Frank Brangwyn; C. W. Kraushaar.....	380
"Fruit," Vollon; S. Fielding.....	1,075
"Coming Storm," J. L. Brown; J. W. McKinnon.....	375
"Girl With Green Sash," F. C. Friesseke; F. A. Vanderlip.....	340
"On the Beach," A. Stevens; A. Andrews.....	1,100
"The Artist's Daughter," Ribot; B. Williams.....	1,100
"The Masquerade Ball," Gaston La Touche; Knoedler & Co.....	1,525
"Midsummer Night's Dream," Hans Makart; Knoedler & Co.....	500

Grand total\$51,825

RUBENS COPY FOR \$1,500.

The "Portrait of Helena Forman, Wife of Rubens," a painting 29 by 24 inches, credited to Rubens, but with the statement that it had also been ascribed to Paulus Moreelse, a Rubens contemporary, was sold at the Anderson Galleries, Mar. 8, with two mezzotint engravings of its first and second states, by William Pether, for \$1,500. It was bought to order. This was at the sale of prints belonging to a well-known New York collector, and was the highest price of the evening.

Charles Turner's "Louise Manners, Countess of Dysart," mezzotint after Hoppner, was sold to F. G. Lloyd for \$260, and the same buyer paid \$255 for "Mrs. Mary Hale," a mezzotint after Reynolds. The total for the two evenings' sale was \$8,595.

THINKS IT A MURILLO.

Mr. Victor Barton of Des Moines, Iowa, who arrived on the *Oceanic* last week, brought with him a picture which he is convinced is a Murillo.

The picture was bought from the Cathedral of Seville during the reign of James II by one of Mr. Barton's ancestors and has descended in a direct line to him.

CORRESPONDENCE.

The "Row at Rome."

Editor *American Art News*,

Dear Sir:—

I have been much interested in the controversy between Mr. William Henry Fox and Mr. Harrison S. Morris, which has recently appeared in your valued journal, but confess that the whole truth in the matter does not seem quite clear to me.

It appears that the discussion was brought about by the attitude taken by Mr. Morris that Mr. Fox was a traitor and had accepted a decoration from the Italian Government as the price of his disloyalty, and, that, in addition, Mr. Fox was faithless "to the interests of the owners of the works of art whose property was in danger by a lapse of insurance."

That the whole matter may be made plain, I should like to ask you, Mr. Editor, the following simple questions, to which, perhaps, you may give the artists of America answers in a frank form.

First. So far as the interests of the owners of the works of art were concerned, or on the question of insurance, or any other matter, did it make the least difference whether Mr. Fox remained on the Jury of Awards at Rome, or not?

Second. What was the exact difference in this respect between Mr. Fox and Mr. Pennell; and, if the latter remained, as Mr. Morris states, "a warm friend of his," after serving on both the preliminary and final jury, just why should Mr. Fox be called a traitor and false to American art interests?

Third. Mr. Morris has referred to Mr. Fox several times as "my secretary," who was paid out of funds allotted for stenographer's services, and says Mr. Pennell stood in a different position, "on account of his eminence in the world of art." Is this Mr. Fox not the same man who had been a life-long, intimate friend of Mr. Morris, who was an assistant to Director Ives at the St. Louis Exposition, and for many years the director at the John Herron Art Institute, Indianapolis?

Fourth. What particular class of "eminence in the world of art" enables Mr. Morris to remove the imputation of "traitor, disloyalty, etc.?"

Fifth. What was the official position of Mr. Fox in the Exposition at Rome? Was he not, like Mr. Morris, an appointee of the Department of State, and paid from appropriations from which Mr. Morris received his honorarium of \$10,000, and entered on the official list of the Exposition as "Secretary General"?

Sixth. Did not the position of Mr. Morris, as commissioner, authorize him to pay for such insurance as would have enabled the exhibits of the American artists to have remained open and in competition for prizes? If not, did he cable for instructions on this point, so that he could have proper assurances?

Seventh. As a man of large means, with the appropriations stated from the government, did it not occur to Mr. Morris, that if he had exhausted all other methods, a small advance of money would have kept the American exhibits in competition and given the American artists a chance for the prizes which were offered? And was Mr. Morris not reasonably sure that the artists themselves, if necessary, would have gladly made such outlay good?

Eighth. Did Mr. Morris, in fact, make any efforts on the lines suggested in the two questions last put, and, if so, did he ascertain what the cost would have been?

Ninth. Does Mr. Morris think that Mr. Fox, as a representative of the United States Government, who had been appointed one of the secretaries of the Jury of Awards, would have act-

ed with the dignity and courtesy due the other nations represented if he had insisted on summarily retiring, when, as shown by the minutes, the other members of the Committee insisted that it was indispensable that he remain?

Tenth. Can Mr. Morris explain why it was that the United States was the only country that was, in any way, in trouble with the management of the exposition at Rome, and does he really blame Mr. Fox for it?

Eleventh. Is the letter of Count Pica, and are the minutes of the jury false, when they both state that the jury was ready and willing to visit the American pavilion and pass on the exhibit, and that they only refrained because Mr. Morris insisted on placing the pictures out of competition?

Twelfth. Did not Mr. Morris, in the first place, accept the insurance of the committee in charge of the exposition without question as to their re-insurance in the Lloyds, and did he not have full faith in such protection? If it was considered binding by him, during the long period he trusted to it, why his sudden fears toward the end? Was the Italian government not good for it? Is it true that twenty other countries were perfectly satisfied with the risk?

Thirteenth. Does Mr. Morris wish it understood, after a careful review of all the facts, that the Italian Committee, in charge of the Exposition, acted in bad faith about the insurance and deceived him into a belief that he was protected when in fact the exhibits of America were in danger?—that the "jury, in order to force him to re-open the exhibits refused to view the American works of art and consider them in making the awards?"—that they should have awarded the prizes in June and wished him to keep the United States pavilion open during November, in order to reap the benefits of the influx of visitors from reduced rates on the railroads, and, in carrying out this scheme, sought to inveigle him into a trap where the exhibit would get no prizes, and, meanwhile, might suffer a total loss from fire?—and finally that the committee's account of their intentions to view the American exhibit, whether closed to the public or not, is false and that these and all other troubles occurring at Rome were solely the fault of others and in no way the result of any mistakes on the part of Mr. Morris?

Fourteenth. Does Mr. Morris, now, in view of Count Pica's letter, the minutes of the jury, the statement of the committee and all the information at hand, still believe that his public accusation that Mr. Fox was disloyal and a traitor was justified or will he withdraw the statements made to the Press on this point?

I do think, Mr. Editor, that it is not unfair to ask you to publicly answer these questions and to do so seriatim and categorically, and I have no doubt, by so doing, you can forever set at rest the cause of the "Trouble at Rome."

VERITAS.

New York, March 14, 1912.

[Our correspondent sets us a hard task and one that we do not approach at all willingly. From the beginning of the "Troubles at Rome," we have endeavored to maintain a judicial and neutral position in the controversy.

Desirous of maintaining this impartial attitude we believe, however, that our correspondent's queries are not unfairly put, and that they voice the feeling of curiosity if not bewilderment on the part of American artists and art lovers, regarding the unfortunate result of the closing of the American pavilion at the Rome Art Exposition, and we have, therefore, decided to give, as far as possible, and from what information we have, replies to the several queries seriatim, with the hope that if we cannot "forever set at rest the cause of the trouble at Rome," as our correspondent suggests, we can at least make the situation clearer to our readers, and to all those interested in it. It is possible that Messrs. Morris and Fox may be able to throw still further

light upon any of the queries which we cannot answer categorically.

First—"No."

Second—We cannot see any essential difference between the positions of Messrs. Fox and Pennell in this jury matter, as we understand Mr. Fox was not under the direction of Mr. Morris in his International Jury duties. If our information on this point is correct we should say that Mr. Morris's denunciation of Mr. Fox was unjust.

Third—So we understand.

Fourth—We are unable to answer.

Fifth—So we understand.

Sixth—We assume the first part of this query to be correct. Mr. Morris can probably satisfactorily answer the second.

Seventh—On this query we must refer our correspondent to Mr. Morris.

Eighth—Not that we know of, but again Mr. Morris can probably answer this query.

Ninth—Only Mr. Morris can reply to this query.

Tenth—Again referred to Mr. Morris.

Eleventh—We do not understand that Mr. Morris questions the letter of Count Pica and the minutes of the International Jury of Awards.

Twelfth—There are four subdivisions to this query. We should reply to the first, that not being mindreaders we cannot say how Mr. Morris felt on the question of insurance protection; second, that we cannot account for Mr. Morris's late and "sudden fears;" third, that it would seem as if the Italian Government would have been, in business parlance, "good" for the insurance premiums due, and, fourth, that we understand that no country save the United States had any trouble or controversy as regards the insurance on their art works at the Exposition.

Thirteenth—Again a query with four subdivisions for replies to all of which we must refer our correspondent to Mr. Morris.

Fourteenth—This rests with Mr. Morris and we can only hope, and it is our belief that if Mr. Morris feels he has acted unjustly towards Mr. Fox and has in any way unfairly accused him, that he will apologize for said action and withdraw said accusations as publicly as he made the latter. We will be pleased to receive and publish any replies that Mr. Morris may wish to make to the queries of our correspondent, and any explanation or apologies should he desire to offer the same.—Editor.]

MR. HAMBURGER TALKS.

"The present-day high prices in art are the future ones in embryo," said Mr. Herman Hamburger, the Parisian dealer, who, with his nephew, Maurice, is visiting America for the first time, to a "N. Y. American" reporter.

"The prices for the good objects and paintings of ancient art must increase. Conditions make this inevitable. Slowly but surely, year by year, the number of unattached objects of importance decreases," Mr. Hamburger continued.

"Think what a hole there will be made in the market if Mr. Morgan presents his collection to the Metropolitan Museum! Art objects in museums are art objects lost to collectors. And the museums are not backward—they buy quietly but persistently.

Causes of Advanced Prices.

"Americans have not raised the level of prices. You must place the increase at the doors of museums, the generosity of collectors, and, also, this must not be forgotten, the number of collectors is continually growing.

"That is it," added Mr. Maurice Hamburger, "the competition is growing while the number of obtainable objects decreases.

"The Metropolitan Museum will equal the Kaiser Friedrich Museum of Berlin surely when Mr. Morgan's collections are installed in it. The German Museum is a little older than the Metropolitan.

"But truly the greatest museum in the world is the Louvre, and that is too old, has too good a start for any new museum to catch up to it."

The Messrs. Hamburger had seen several American private collections. They dwelt particularly upon those of Messrs. Benjamin Altman, P. A. B. Widener, John G. Johnson, Archer M. Huntington, Edward Wasserman and Otto H. Kahn.

American Collections Praised.

"One cannot exactly call Mr. Kahn a collector," said Mr. Hamburger; "he is too universal in his tastes. He buys everything that is worth while, paying no attention to period or country. He is attracted by a Sevres vase one moment, the next by a Dutch painting of the seventeenth century. His Franz Hals, now at the Metropolitan, is as fine as any at Harlem. He owns a delightful Gerard David, beautiful enamels and interesting Primitives.

"With Messrs. Widener, Altman, Huntington and Johnson, it is different. They have decided leanings. Each one of them is a master collector. Mr. Johnson col-

lects only pictures. He is one of the few men here who thoroughly appreciate the Italian Primitives of the fifteenth century.

"America has a little to learn about that school, perhaps. Still America's appreciation of Greco is greater than Europe's. Messrs. Widener, Johnson and Huntington have fine examples of his work. The last gentleman's Hispanic Museum is made for men of learning in the arts.

"He has a fine collection of Hispano-Moresque faience, fine examples of Spanish sculpture, a great Velasquez and a remarkable Goya.

"Murillo is one of the rarest of the old masters. We have not seen many here. There are two in the Widener home—two wonderful ones. Mr. Widener has a gallery full of Van Dycks and fifteenth century bronzes. And then other great master works, along with eighteenth century objects.

"There is no doubt that Americans are buying the very best things.

"Mr. Altman's collection of rock crystal pieces is almost without an equal. We admired his Chinese porcelains and were greatly excited by his paintings.

"In paintings Messrs. Widener and Altman and Johnson are pretty even rivals. It is impossible to say that one is superior to the other.

"Mr. Everett Macy's collection of Italian faience in the Metropolitan Museum is very fine. The Bashford Dean collection of arms and armor proves his great knowledge of the subject."

HARRISON ESTATE SALE.

There was a large attendance and the prices obtained were regarded as good, if not high at the sale, Mar. 12, of the remainder of the paintings and statuary in the collection of the late Joseph Harrison, Jr., belonging to the estate of the late Mrs. Sarah Harrison at the Philadelphia Art Galleries, Phila. When there had been sufficient lots sold to assure the payment of several bequests the sale was stopped by the executor, Mr. William T. Elliott, who announced that the remainder of the collection now became the property of the Penna. Academy.

The Academy was represented at the sale by Mr. John F. Lewis, its president, and by Mr. John E. D. Trask, the manager of the institution. Mr. Trask said after the sale that the Academy would secure four important canvases, and his only sorrow was that the exceptionally fine portrait of Washington, by Gilbert Stuart, known as the "Vaughan Portrait," and which is regarded by some "experts" as being the finest Stuart in existence, was lost to the institution. It fetched the record price, \$16,100, which was paid by Mr. Thomas B. Clarke, of New York.

The Academy now obtains the portrait of Washington, painted by Charles W. Peale, the same painter's portrait of Franklin, Rembrandt Peale's "Patriae Pater," portrait of Washington and a portrait of Franklin, by an unknown painter. These are of exceptional interest, for the Peale Washington is that painted in 1783. It is the last that artist painted of the great American patriot and President from life; the Peale Franklin, that with the immense spectacles, was painted only a short time before the death of the great diplomat, statesman and scientist. The Rembrandt Peale portrait is well known by the reproductions by lithography made by the artist, and by a line engraving. It is the original of the portrait the artist painted for the United States Senate. The Franklin, by an unknown, is of scarcely less interest, for it bears evidence of having been painted from life, and is regarded as a masterly production.

Mr. Clarke, who has secured the Vaughan portrait for his private collection was bid up by Knoedler & Co. and the Penn. Academy representatives, and is warmly congratulated upon his prize. He started bidding only at \$8,000. There are three replicas of the portrait known of the five said to have been painted by Stuart, one owned by Mr. Marsden J. Perry of Providence, R. I., for which he paid \$10,000 in 1900, one owned by Mr. Charles A. Munn, and another in Philipse Manor at Yonkers.

The portrait was painted in Philadelphia in 1795. Afterwards the artist sold the original for \$200 to Mr. Winstanley, a landscape painter who took it to London, where it was bought by Mr. William Vaughan, from whom it came into the possession of the late Joseph Harrison.

A most interesting lecture on the processes of the old masters was given last week at Washington by Prof. M. J. Rougeron, to whom several Washington amateurs entrusted a number of their paintings by masters, for restoration, during his sojourn in that city.

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E. A. SEEMAN in LEIPZIG (Germany)

AROUND THE GALLERIES

Mr. Herman Hamburger of Hamburger Frères, Paris, and nephew, Maurice Hamburger, recently arrived in New York and are at the Ritz-Carlton. This is Mr. Hamburger's first visit to America, and he expresses himself in most complimentary terms regarding his impressions. In a recent interview in a daily he says, that art prices for the really good works here are comparatively low and will surely rise as the output of genuine art works grows less.

Mr. Theodore Heinemann of Heinemann & Co. of Munich, who has been in New York at the Savoy Hotel for two months past, having come over to attend the picture auctions, sailed on Thursday on the *President Lincoln*, for Munich via Hamburg. Mr. Heinemann brought several fine canvases with him, notably, several examples of Goya, a Raeburn and a Hoppner, all of which he has sold at good prices. He also secured while here several excellent examples of modern German art, which he is taking with him to Munich.

Mr. Frank Partridge of No. 741 Fifth Ave., who has been at his gallery for two months, will sail on the *Lusitania* on Wednesday, for London.

The first exhibition of the newly organized National Association of Portrait Painters will open at the Reinhardt Galleries, No. 565 Fifth Ave. (Windsor Arcade), on Monday next, Mar. 18, to continue through April 6. There will be a private and press view and reception to-morrow (Sunday) evening, a decided innovation and one that should be welcomed.

The annual exhibition of "The Ten" opened at the Montross Gallery, No. 550 Fifth Ave., yesterday, to continue for about a month. Notice will be made next week.

The unusual example of Wyant sold at the dispersal of the so-called Fraley collection at an uptown gallery last week, was secured, for an announced price of \$2,300, by Mr. Henry Schultheis.

The Erina Gallery, No. 20 East 46 St., was recently opened. Erina is an English decorator and is already receiving recognition. Her collection of rare antique furniture is unique. In the gallery is a Sheraton ladies' writing desk of graceful proportions, which has an interesting history, also some Queen Anne red lacquer pieces and a set of Famille Rose Chinese porcelain of the Chien Lung period. These are beautiful in design and color. Here also is a famous watch which belonged to George the Third and given by him to Sir Francis Milman, and two beautiful portraits by Sir Thomas Lawrence, one of Lord Byron, painted for Miss Franco, an ardent admirer of the poet, and a smaller portrait of Mary Allen of Bath. This little gallery, which is original in arrangement, and shows a great charm of individual taste, is well worth a visit.

The Daniel Studio Gallery, at 145 West 55 St., temporarily, is the most recent gallery to be opened in this city. Its purpose is to exhibit pictures by the younger men who are doing work of quality. The present exhibition, its first, includes the work of six painters who have secured recognition in the art world, namely, Ernest Lawson, George Luks, Samuel Halpert, Max Kuehné, Kathleen McEnery and Denys



A CHIPPENDALE CHAIR,
At Frank Partridge Gallery.

Wortman, all of whom are represented by good examples.

A remarkable set of six Chinese Chippendale chairs (one of which is reproduced on this page) and a sofa have recently been acquired by Mr. Frank Partridge of 741 Fifth Ave. These were made by Thomas Chippendale as a special order in 1760 for the last Lord Deval (a title now extinct). A Chippendale screen with needlework and two appliques and a mirror of the French period of Chippendale are shown together with an ingenious adaptation of a doorway for use as a cabinet, from the Dean collection in England.

The forty pieces of Staffordshire still continue on exhibition, also two fine Adams torchères and the collection of Chinese porcelains has been increased by the recent acquisition of a black Hawthorne vase and two green vases of the Kang hei period (1610) one of which is the companion vase to that sold in the Bennett collection for \$45,000. A set of ten Chippendale chairs is shown and also an unusual set of eight Charles II chairs.

The Alavoine Galleries, 712 Fifth Ave., a branch of the Paris galleries of this house, so noted for the taste and refined elegance of its offerings, are showing a complete paneled room, a Louis XVI salon, in oak, taken from an old château in Bordeaux with a marble mantel, characteristic in design and which now contains as well several pieces of Louis XVI furniture in original condition, such as two sofas, eight armchairs, three smoking chairs for men, or "fumeuses," remarkably practical for that luxurious age and most comfortable.

Four fine Aubusson tapestries are also shown in these galleries and a rare Beauvais tapestry, "Le Repas," made in 1772 from cartoons by Le Prince, taken from a château in Brittany and illustrated in the Beauvais catalog.

Of especial interest to collectors are the 14th and 15th century enamels and ivories, a triptych with a carved ivory bas-relief portrait of Louis XIII, also other carvings and ivory figures. A terra-cotta "Head of a Child," by Houdon has great charm and two figure-pieces by Chinard, together with several fine bronzes and a French gilt figure of a "Man with a Lamb."

Among the examples of historical furniture a Henry IV marquetry cabinet with carvings of great delicacy is conspicuous.

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M. Rey, of Seligmann & Co., 7 West 36 St., sailed on *La Provence* on Thursday.

Richard Newton, Jr., whose portraits of noted hunting men and women and their mounts, as well as of great race and trotting bred horses have been a considerable factor in the revival of interest in that outdoor portraiture which flourished in the 18th century will exhibit a few of his recent canvases at the Tooth Galleries, 537 Fifth Ave., Mar. 18-20.

The contents, including a collection of fine modern pictures and rich furnishings, of the residence of Mrs. Anson G. Flower, No. 601 Fifth Ave., will be sold at auction by Mr. James P. Silo at the house early in April.

The intrinsic value of an art piano, by which is meant one that is specially created by an artist whose talent is devoted to this particular branch of the piano industry, was well exemplified during the recent sale of household appointments forming a part of the Emilie Grigsby collection. The piano in question was one of the fine instruments that originated in the art department of Steinway & Sons, 109 East 14 St., under the charge of Mr. J. Burr Tiffany, twelve years ago, and which, after all this time, was still considered by a bidder as worth \$3,250 at which sum it was sold.

NEXT WEEK'S AUCTION SALES.

A sale of interest to print collectors will take place at the Anderson Galleries, Madison Ave. and 40 St. on Monday evening next, Mar. 18, and will be that of the prints from the collection of Mrs. C. B. Foote and others. The collection which is now on exhibition comprises stipple engravings by Bartolozzi, Knight and others, engravings by Jacque, Buhot and Bracquemond, and original drawings by David Cox, W. Hamilton Gibson, Chas. Bargue and others.

The American Art Association announces the sale of an important collection of modern paintings by foreign and American artists, including the Barbizon masters and their contemporaries, at the Plaza on the evenings of Mar. 18 and 19. The paintings belong to several estates and are sold by order of The Fidelity Title & Trust Company of Pittsburgh, executors of Johns McCleave, deceased; Messrs. Sullivan & Cromwell, attorneys for owner; James A. Edwards, attorney for executors. Mr. Benjamin Stern and Mr. E. H. Myers.

The American artists represented in the collection include F. A. Bridgman, George Inness, H. P. Smith, William Keith, Ridgway Knight, and R. C. Minor. Prominent Europeans are Clays, Troyon, Corot, Vibert, L'Hermite, Harpignies, Roybet, Blommers, Ziem, Constable, Flameng, Jacque, Diaz, Fromentin, Kaemmerer and Schreyer.

BOSTON.

An exhibition of Old Masters from the collection of the Ehrich Galleries, New York, is on at the Doll & Richards Gallery, 71 Newbury Street, until Mar. 20. "The Ehrich Galleries," says Mr. Downes in the *Transcript*, "confine their business entirely to the Old Masters, and for the last four or five years they have held small special exhibitions in Boston every winter. The quality of the work shown, on the whole, is surprisingly good, considering the low standard which obtained in Old Masters brought to this country prior to the last decade.

"The best paintings in the present exhibition are by Tintoretto, Goya, Char-

din, the anonymous painter known as 'The Master of the Death of the Virgin,' and Cosimo Rosselli if, as is the theory, he is the author of the cassone in the centre of the west wall in which the old myth of the 'Judgment of Paris' is so ingeniously and charmingly treated. This primitive work, which is in an excellent state of preservation, gives two of the episodes in the story of the 'Judgment of Paris' after the childish manner of some of the old painters, the first scene chronologically, being at the left, and the last at the right, the two being divided by one of those slender Noah's ark trees peculiar to the landscape painting of the 15th century. A beautiful piece of color, in spite of the darkening of the green tones, and a wonderfully handsome decoration, is this cassone attributed to Rosselli.

The example of Goya is a full-length, but not quite life-size, portrait of Niña Tuda, a petite dancing girl, who was well known in Madrid in the artist's time; that is to say, the early years of the nineteenth century. This is generally regarded, and justly so, as one of the best portraits by Goya ever brought to this country.

"We have here a first-rate life-size portrait by that superior painter, Chardin. It is a portrait of the poet Fontenelle in a rather elaborate negligée consisting of a high black velvet cap and a curious woolen dressing gown. The head is full of expression and vitality. Good portraits by Reynolds and Hoppner are exhibited, and there is an interesting example, probably an old altar-piece, 'The Madonna of the Cherries,' the work of that unknown Flemish primitive above-mentioned, called 'The Master of the Death of the Virgin.' The rest of the exhibition is composed of works by Canaletto, Greuze, Guardi, Lely, Morland, Sorgh, and, last, but not least, Thomas Gainsborough, who is represented by a delightful English landscape entitled 'The Skirts of a Wood.'"

PROVIDENCE, R. I.

The Providence Water-color Club opened its 16th annual exhibition at the Club Gallery Feb. 27, with the best showing made by the club in recent years, large and important pictures being once more in evidence. The exhibition is limited to the work of members with the addition of an invited group of paintings from Elizabeth Shippen Green Elliott, formerly of Philadelphia, now of Providence. Twenty-four members are represented by one or more pictures.

The Anderson Galleries

Sales of Prints

MONDAY EVENING, March 18, at 8:15—Prints from the Collection of Mrs. C. B. Foote. Engravings by Bartolozzi and Knight; Examples of French Etchers; Original Drawings.

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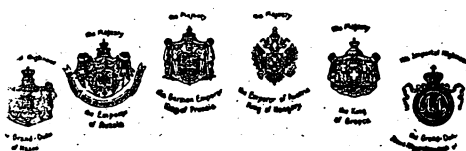
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